

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

No. 65.]
Registered for Transmission Abroad.

MAY 1, 1888.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.]

THE MUSICAL SEASON.

HANDEL FESTIVAL, CRYSTAL PALACE.—Full rehearsal, June 22nd; *Messiah*, June 25th; Selection, June 27th; and *Israel in Egypt*, June 29th. Conductor, Mr. August Manns.

RICHTER CONCERTS.—For the first concert of the season, to take place at St. James's Hall, on Monday evening, the 7th inst., the following programme has been framed:—"Kaisermarsch" (Wagner), Pognier's Address, "Das Schöne Fest" (Wagner), Overture, "Le Carnaval Romain" (Berlioz), "Hagen's Wacht" (Wagner), Hungarian Rhapsody in D minor and G major (Liszt), Symphony in C minor (Beethoven). Conductor, Dr. Hans Richter.

SARASATE CONCERTS.—The first of the series will take place at St. James's Hall, on Saturday next, May 5th, at 3 o'clock. The concert will commence with the "Italian" Symphony (Mendelssohn), and conclude with an overture, "Beatrice" (Emil Bernard), to be performed by the fine orchestra under the direction of Mr. W. G. Cusins. Sarasate will play in Beethoven's violin concerto in D major, Raff's suite for violin and orchestra, and solos, "Ballade" (Mozkowski), and "Rondo Capriccioso" (Saint-Saëns).

The Bach Choir will perform J. S. Bach's *Mass* in B minor, at the concert to be given in St. James's Hall, on Saturday afternoon, May 12th, at 3 o'clock. Vocalists, Miss Anna Williams, Miss Damian, and Mr. W. Mills. Principal violin, Mr. A. Burnett. Trumpet, Mr. Morrow. Conductor, Dr. Stanford.

MADAME NILSSON'S TWO FAREWELL CONCERTS.—The first will be held on Thursday afternoon, May 31st, at the Royal Albert Hall.

DR. HANS VON BÜLOW'S BEETHOVEN CYCLUS.—The four pianoforte recitals will be held at St. James's Hall, on Monday afternoon, June 4th, Tuesday afternoon, June 12th, Tuesday afternoon, June 19th, and Tuesday afternoon, June 26th, commencing on each occasion at three o'clock.

MR. CHARLES HALLE'S Chamber Music Concerts will take place at St. James's Hall, on the following Friday afternoons, May 11, 18, 25, June 8, 15, 22, 29, and July 6, at three o'clock. Mr. Halle will be assisted by Madame Norman Néruda, Herr Ries, Herr Straus, and Herr Franz Néruda.

MR. THEODORE WERNER announces three orchestral concerts at St. James's Hall. The concert-giver will, in the course of the series, play in concertos by Beethoven, Spöhr, Paganini, Wieniawski, and Vieuxtemps. The orchestra will be under the direction of Mr. August Manns.

EDWARD GRIEG will make his first appearance in England at the Philharmonic concert on the 3rd inst.

By command of her Majesty the Queen, Sullivan's *Golden Legend* will be performed by the Royal Albert Hall Choral Society on Tuesday afternoon, the 8th inst. Vocalists, Madame Albani, Madame Patey, Mr. Charles Banks, Mr. W. Mills, and Mr. C. Santley. Organist, Dr. Stainer. Conductor, Sir Arthur Sullivan.

MDLLE. CLOTILDE KLEEBOEG will give her only pianoforte recital this season at St. James's Hall, on Wednesday afternoon, the 16th inst.

CURRENT NOTES.

AMONGST musical amateurs of America, the advent of our leading tenor, Mr. Edward Lloyd, is causing considerable excitement. Speaking of the festival at which, during the present month, he makes his first appearance in the States, the Cincinnati *Musical Visitor* remarks:—"The first tenor of the coming Cincinnati festival will be Edward Lloyd, the great English oratorio and concert singer. He is 'pure and simple' a thoroughly English-trained singer, who studied in his youth under James Turlé in the choir of Westminster Abbey in London. He became later tenor singer in Trinity Chapel, Cambridge, and also gentleman of the Chapel Royal in London. He was thus launched in the sphere he has followed ever since, and for which English singers were at one time celebrated, that is 'the oratorio and the song.' It is now nearly twenty years since young Lloyd made his first great success in Bach's *St. Matthew's Passion* at the Gloucester festival. Mr. Lloyd possesses a tenor sweet and sonorous, which he uses neither in the Italian nor in the German style, but in the truly and best English style, by singing without affectation, *fiorture*, or mannerism, in an honest, straightforward fashion, producing a tone at once agreeable, sympathetic, and rich, without break or flaw. America will in Mr. Lloyd hear a perfect tenor singer of the English style." That those anticipations will be more than realised is regarded, in the natural course of events, as a certainty by his admiring fellow-countrymen, who, on their part, wish Mr. Lloyd success, in measure equal at least to that which attends him whenever and wherever he appears in Great Britain.

ON Friday, the 20th ult., the series of lectures and recitals, to be given during the present term at the Guildhall School of Music by professors of that deservedly-popular Institution, was inaugurated by an interesting and instructive lecture on sight-singing. The three thousand pupils of the "school" were represented at the meeting by a numerous and attentive company, with the Principal, Mr. Weist Hill, in the chair.

A MAP of London, showing by various colours the relative musical strength of the several districts, would be interesting and suggestive alike to the musician and the social reformer. But a medium of information of this sort is chiefly reserved, more is the pity, for the science and art of war. Happily, at the present moment, the English people are not called upon to spend weary days and nights in poring over war maps. We have time and opportunity left us to examine the strongholds of peace rising up on either hand. In the East-end of London we witness with liveliest satisfaction the musical activity of the people themselves, as well as the interest taken by the Corporation of the City in the art institutions of that densely-populated neighbourhood. On Saturday, the 14th ult., the Lord Mayor, with the Sheriffs of London and Middlesex, went in state to the People's Palace, where a concert was given by the Guildhall School of Music. The noble "Queen's Hall" was crowded by a company who fully appreciated the examples of Handel, Mendelssohn, Schubert, and Wagner, which the students of the "School," under the very able direction of the Principal, Mr. Weist Hill, interpreted with fulness and artistic skill. With proceedings such as these the East-end would be justified in claiming a very pleasant colour on any musical map of London.

AT the concerts given at intervals during the winter months by Mr. William Carter, at the Albert Hall, a young vocalist named Nikita has achieved a great success. It must be acknowledged that there was at first a prejudice on the part of an influential section of the musical public against the youthful aspirant. Nor was this prejudice altogether without reason, inasmuch as those charged with her introduction to the English people proceeded to carry out their mission in a very foolish manner. A pamphlet, written and circulated by those silly advisers, related adventures said to have been passed by the lady in childhood when amongst Indians by whom she had been stolen from her parents. But, even if the incidents were founded on facts, the mode of recital was in such bad taste, and betrayed such absolute poverty of style, as to lead every educated reader to treat the pamphlet with that consideration very properly accorded to efforts of illiterate showmen from the wild west. But though impeded at the outset by the folly of counsellors, the lady has, by force of real merit, gained in a few bounds a high place in the favour of *habitués* of the Albert Hall. Miss Nikita has a pure and bright soprano, extending to the highest range of the voice. It is invariably in tune, and unusually flexible. In music of many kinds she exhibits sign of artistic training, though, it must be confessed, the effects produced are now and then of a conventional character. The use of staccato notes in scale passages, together with the intrusion of the echo device, without meaning or purpose, have become exceedingly tiresome to auditors who object to the choking of nature with artifice. When relying upon the beauty of her voice, and her own sympathetic mode of expression, the new singer wins approbation.

THE programme of the concert given by the "Magdalen Vagabonds" at the Princes' Hall, on the 12th ult., was in striking contrast with those in vogue amongst musical amateurs appearing at the present day before the public, since it contained little else than old English music. It is pleasant to state that the glees, madrigals, and part-songs by native composers met with the approval of the distinguished audience, who acknowledged by hearty applause the taste and skill exhibited therein by the graduate and undergraduate members of the choir of Magdalen College.

THE marriage of Miss Agnes Larkcom and Mr. Herbert Jacobs, of the Inner Temple, was solemnised on Saturday, the 14th of April. We understand the esteemed soprano does not at present contemplate retiring from the platform of the concert-room.

PREVIOUS to leaving England on a visit to India, Miss Alice Gomez gave on Thursday, the 26th ult., a concert in St. James's Hall.

M. WIDOR, a French musician of repute, appeared for the first time in England at the Philharmonic Concert held on the 19th ult., and conducted with ability his orchestral work "*A Walpurgis Night*," written for this special occasion.

MR. WILLIAM E. HELLANELL, the promising young vocalist now studying at the Academy of Music, succeeded at the competition held at that institution on Saturday, the 21st ult., in gaining the "Evill" prize.

CONDUCTED by the composer, *Ruth*, the dramatic oratorio written lately by those distinguished collaborators, Frederick Cowen and Joseph Bennett, was given at a festival performance with the greatest success, on the 11th ult., by the Bath Philharmonic Society, in the theatre of that ancient city.

THE three prizes offered by the Committee of the Manchester Sunday School Union for tunes the most suitable to hymns selected for use at the forthcoming festival of Whitsuntide, were gained by Mr. W. H. Hannaford, of Devonport; Mr. J. A. Aldridge, of Bourne-mouth; and Mr. Alfred King, of Brighton; the first prize

being awarded to Mr. Hannaford for a setting of the beautiful verses, "Saviour, now the day is ending," by Miss Sarah Doudney.

WE are glad to announce that Mr. Winn, the principal bass at St. Paul's Cathedral and the Chapel Royal, St. James's Palace, is recovering from the sudden and serious attack of illness which prostrated him early in the last month.

AN entertainment entitled "From Pan to Pinafore," was given, with success, at St. James's Hall, on the 12th ult., by Mr. John Radcliff, assisted by Madame Pauline Rita, Mr. Oldham, and Mr. Theodore Drew.

IT is with pleasure we announce that the paper, "Phases of Musical Thought," read by its author, Mr. Henry C. Banister, at the late conference of the National Society of Professional Musicians, has been made of enduring value by publication.

MR. CONSTANTINE, the assistant, for many years, in the singing-classes of the late Mr. Hullah, is, we regret to say, stricken helpless with paralysis. To aid him in this hour of need a fund, with Mr. A. R. Rogers, of the Crichton Club, as hon. secretary, has been formed, and the committee now appeal to the generous musical public to assist them in carrying out their benevolent project.

AFTER an absence of nearly twenty years, Carl Formes, the once celebrated basso profundo, is again amongst us, and intends, so it is said, to appear upon the stage of Covent Garden Theatre, the scene of his former triumphs, during the forthcoming season of Italian Opera, under the management of Mr. Augustus Harris. Although ten-year-old prodigies have been, and still are, in fashion, there is no reason, for that matter, why septuagenarian marvels should not become the rage. Carl Formes is just the man to inaugurate an era so advantageous to poor disbanded veterans of the vocal profession.

FOR a century and a-half, "The Royal Society of Musicians" has been a refuge not only for musicians unable to continue any longer in life's arduous race, but also for the widows and orphans of those who have fallen to rise no more. This society will hold its 150th anniversary festival on Tuesday, the 8th inst., at St. James's Hall, with the Lord Mayor of London as chairman.

ON their way home from America little Josef Hofmann and his father paid a short visit to London, for the purpose of bidding good-bye to a time to friends who had been associated with them in a brief, yet marvellous, career, in this country. All who heard him in public were bound to admire the lad, but those only who mixed with him in private were able to realise the full force of his singularly attractive nature. Musical geniuses, whether old or young, are not always agreeable company, but Josef Hofmann is in truth as amiable as clever, as lovable as wonderful. It was pleasant the other day to find him the same merry child who left us in the autumn of last year to engage in a very arduous enterprise. Whilst resting from a game and a romp about the room, he was amusing himself and everybody present by drawing pen and ink caricatures of people in America whom he liked, and of others whom he had not learned to love. But though the spirit within him flashed as brightly as ever, there were not wanting indications of a tired and weakened frame. The face looked paler, the limbs less firm, and the whole body a little wasted. Such signs, however, are common to growing lads, and Josef is adding inches to his stature. Making allowances for changes natural to boyhood, still there were appearances that could be accounted for only by illness or excessive fatigue.

WHEN we consider the long and continuous journeys by sea and land which Josef has undertaken during the last four months, there will be no need of further enquiry

as to the cause of his weakness and lassitude. Such distances as he has traversed affect in a special way delicate and nervous organisations. In a disturbed condition, brought about by constant travelling, the lad has had to endure the excitement of public performances. These trials offered, perhaps, no physical labour to the gifted player, but the enthusiasm of the audience, the clapping of hands, and the shouting of the crowd, sent doubtless a thrill through his being that for a time unhinged the tender framework. Unbidden by the father, doctors appeared on the scene to feel the boy's pulse and test his temperature every time he came off the stage—a proceeding that would drive many a strong man to lunacy. What wonder, then, that sleeplessness intervened to render the people's darling unfit for the task of administering to their pleasure. The father, in this dilemma, decided without the least hesitation upon hurrying away with his dearly loved child, from fame and fortune, to his distant home, lest the evil prove lasting.

BUT Mr. Hofmann had reckoned without his host, Mr. Abbey, with whom he had made a contract, which held him bound for some months longer. Naturally, Mr. Abbey was chagrined at the prospect of losing the services of one in highest favour, and his displeasure was aggravated by reports that the father had accepted £20,000 on condition of withdrawing his son from public life. But when convinced that this report was utterly false, Mr. Abbey accepted the position, and did all in his power to render the parting as pleasant as possible under the circumstances. In like manner, our esteemed concert manager, Mr. N. Vert, placed the contract relative to performances in this country, signed by himself and Mr. Hofmann, into the hands of the anxious parent, to do whatever he would with the document. Free of all undertakings, Mr. Hofmann retires to Warsaw with his son, the little fellow who won on two continents fame which proved a burden so heavy as to well-nigh crush his tiny form. Trusting in the lad's speedy recovery to health and strength, the father proposes to accompany his son to England in the forthcoming autumn.

GLEANINGS.

WHY MAKE A SONG ABOUT IT?—A good deal of the private correspondence between Wagner and Liszt has just been published. One feature of Wagner's letters will be found to be a persistent dunning of Liszt for pecuniary loans. Happy Wagner to have had so generous a banker.

GOOD WORK ON THE OLD LINES.—America needs better teachers and better teaching. We do not believe it needs a new notation.—*Musical Visitor*.

AN INFANT CRITIC.—One day when listening to the street cries beneath our windows, I turned to my mother and said, "Mamma, he sings the *do* that weeps," meaning that the sad expression of the cry belonged to the minor scale, as it really did. I was then only three years old.—*Charles Gounod*.

LAURELS THE ONLY GUERDON.—The *Philadelphia Press* comments upon a late interview with Adelina Patti. "I have much more wealth than I need," said she, "but of fame I shall never have enough." This confession will serve to disabuse many minds. The fact that she asked 4,000 or 5,000 dollars a night for her services created the erroneous belief that she was influenced somewhat by a love of shekels. Her explanation shows how easy it is for us to get wrong impressions of famous characters.

MATERNAL DUTIES.—The first means for forming national musical taste lies, without doubt, in the hands of a nation's mothers. To them we have to look for the first origin of the love of national music.—*Mrs. Amelia Lewis*.

GERMAN SENSITIVENESS.—A certain singer in Germany had a peculiar dog. When the artist came home from the opera, singing and happy, the dog sneaked into a

corner of the room and kept quiet. If the singer came home ill-humoured and quiet, the dog was sure to bark and jump up at his master. The latter then usually said, "I have sung like a dog this evening, and for this reason you should eat like a man," and forthwith he gave the dog his entire supper, while he himself only drank a glass of water.

TALL TALK.—"Music is the head and body of humanity. —It dates back from the creation.—Music is the real democracy.—It is the most mathematical of the arts.—It is the most spiritual of the arts.—It is the most powerful of the sciences.—Music is the soul of nature.—America is the home of music." — From the *New York Musical Reform*.

A PORTRAIT of the late Signor Amilcare Ponchielli, author of "Gioconda," was recently placed in the foyer of the theatre La Scala, Milan. Many friends and admirers of the lamented musician assisted at the ceremony of presentation. Under the direction of Signor Franco Faccio the orchestra of La Scala performed the funeral march from *Marion Delorme*, and the overture to *I promessi Sposi*, two operas of Ponchielli.

AFTER a severe illness, extending over six years, the sometime favourite tenor, Enrico Calzolari, died a few weeks back at Milan. Born at Parma in 1826, Calzolari, when only nineteen years of age, achieved a success at La Scala, and eventually became very popular in the opera-houses of Austria and Russia.

REVIEWS.

STANLEY LUCAS, WEBER, AND CO.

Masses, in G and F. By Charles Santley, Commendatore di San Gregorio.

IN providing the choir of St. Joseph's Retreat with music to words of the Mass suitable to the solemn seasons of Lent and Advent, Mr. Santley has limited his score to voice-parts, adding thereto an organ accompaniment to be used only when the choir stands in need of support. Throughout these works there are abundant evidences that the author was animated by the desire to subordinate everything to truthful expression of devotion. No artistic device has been allowed to intrude for its own glorification. Melody finds here no chance to exhibit its merely sensuous charms, nor counterpoint any opportunity to distract the mind of the worshipper by its skill. Yet, neither is the one nor the other discarded, but brought in to contribute its special service to the general design. In the *Mass* in F, the melody to the "Et incarnatus est" is graceful in form, but at the same time its beauty is governed by a subduing accent. So with the theme of the "Benedictus;" it is pleasant and interesting without disturbing for a moment the prevailing seriousness. In like manner the "Et incarnatus est" of the *Mass* in G is tuneful, whilst retaining a truly religious character. In the two works alike, abundant use is made of "counterpoint;" indeed, most of the themes therein are more or less subjected to its influence, but the art is so held in check that it rarely seems to indulge in unnecessary display. Often, as in the opening subject of the "Agnus Dei" of the *Mass* in G, the four parts are fitted and interwoven in an admirable manner. Perhaps the treatment of the "Et Vitam" of the *Mass* in G indicates a wish on the part of the composer to give an example of his musicianship. The leading subject, previously utilized in the "Crucifixus," has here a counter subject in quavers, and the working of the two shows constructive skill. But Mr. Santley has, probably, not advanced anything better in the two works under notice than that which he produced in the *Mass* in E flat (published by Burns and Oates), the "Agnus Dei" of the last-named being an exceptionally good piece of part writing.

METZLER AND CO.

The Lifted Veil. Song. Words by Fred. E. Weatherly. Music by Joseph Barnby.

As a writer of words for music, Mr. Weatherly is at the present moment the most prolific as well as the most

successful. He seldom touches any subject without investing it with a certain amount of grace; while in the highest flights of his fancy he rarely shoots beyond the region of probability into that of downright absurdity, wherein many of his fellow-versifiers hopelessly wander. In the little poem under notice, Mr. Weatherly tells of the lifting of a cloud which had veiled the face of a beloved one, and the disclosing thereby the ineffable beauty of the home in heaven. That Mr. Barnby has set the words in a worthy manner, will not be questioned by those familiar with the deep and moving earnestness peculiar to his mode of musical expression. Should there be any unacquainted with the qualities of his music, they will be profitably employed in perusing *The Lifted Veil*.

Our Volunteers. Song with chorus. Words by Lieut.-Colonel Dudley Sampson. Music by Lady Arthur Hill.

For many years the want of a good Volunteer song, something fitted in every way to be ranked as national, has been felt alike by our citizen soldiers and the general public. Such a ditty would do a great deal more than lighten the fatigues of a march, or impart zest to a carouse; it would give voice to the patriotism of the Volunteer and the gratitude of the people. Would that we could say that the piece under notice now meets satisfactorily the need so long experienced; but, unfortunately, the song, *Our Volunteers*, lacks, both in words and music, that inspiration which quickens the pulse and moves the feelings. The song-writer who succeeds, in a triumphant manner, to identify himself with the Volunteer movement, is sure of lasting fame.

The Spring Legend. Ballad. Words and Music by Cotsford Dick.

This piece, taken from the author's comic opera, *Dr. D.*, is laden with the tender sentiment, with its joys and its griefs. A maiden loves a knight who seeks the "Infidel's blade," which kills him, whose death breaks the heart of the fair lady. This is the story in short. Both words and music have caught a whiff of the breeze which blows from Arcadia, and would, were they uttered by some sweet voice in the present month of blossoms and flowers, be sure to fall pleasantly upon the ear. Of course the listener must be in a proper frame of mind, and not allow the parenthetical phrases of the ballad to recall the words, "Happy one," in the Policemen's chorus of Sullivan's opera.

Across the Sea. Song. Words by W. Allingham. Music by E. Cutler.

ALTHOUGH there is, in accordance with a prevailing taste, a refrain to this song, its introduction seems less enforced than is usually the case. It follows the tune proper in a natural and sequential way. The piece, in its entirety, gives expression to hopes and fears which will not cease to agitate mankind as long as cruel seas divide hapless lovers.

Love. Duet in canon. Words by Ben Jonson. Music by Theo. Marzials.

THE leading subject of this work is first given out as a melody pure and simple, the voice engaged being so far unattended by its companion. Afterwards the subject is treated in canon form, and the two voices intertwine one with the other in a very agreeable manner. Mr. Marzials has already found this mode of composition very attractive, and the duet, *Love*, will doubtless become as popular as *Friendship* has proved in our drawing-rooms.

Kettle Drum. Polka. By Arthur Skrimshire.

By sounding every note of the pretty leading theme in a staccato manner, an effect somewhat similar to the tapping of the kettle drum is produced. But other themes there are in pleasant contrast, which help to sustain the interest of both dancer and player in this capital polka.

CONCERTS.

CRYSTAL PALACE.—At the Saturday Concert of the 7th ult., a violinist, Herr Hans Wesseley, made his first appearance in England, the vocalist being Madame

Valleria. On the 14th ult., Berlioz' *Faust* was performed. Vocalists, Madame Nordica, Mr. Banks, and Mr. Barrington Foote. Saturday, the 23rd ult., was set apart for the "benefit" of Mr. August Manns, who has proved himself a musical benefactor. Vocalists, Miss Nikita, Madame Recoschewicz, and Herr Formes. Instrumentalists, Ernest Gillet (violinello), and Hans Wesseley (violin).

ROYAL ALBERT HALL.—Mr. William Carter gave a "National" Concert on the 1st ult. Vocalists, Miss Nikita, Miss Winifred Parker, Madame Antoinette Sterling; Messrs. Sims Reeves, Barrington Foote, and Gilbert Campbell. Instrumentalists, Herr Poznanski, and the band of the Coldstream Guards, under the direction of Mr. C. Thomas. Mendelssohn's *Elijah* was performed by the Albert Hall Choral Society on the 21st ult. Vocalists, Mesdames Nordica, Cole, and Florence Winn; Messrs. Edward Lloyd, A. Thompson, and W. Mills. Conductor, Mr. Joseph Barnby. Concerts of a popular character have been given on Saturday afternoons by Mr. Bending. For the 28th ult., the vocalists announced were Madame Mary Davies, Miss Agnes Janson, Mr. Iver McKay, and Mr. Edward Owen; the instrumentalists, Miss Anna Lang (violin), Mr. Edwin Bending (organ), Mr. Mann and Mr. Range (horns), with Mr. Sidney Naylor at the pianoforte.

THE STROLLING PLAYERS (AMATEUR ORCHESTRAL SOCIETY) gave the third concert of their sixth season at St. James's Hall, on Saturday evening, the 21st ult., under the direction of Mr. Norfolk Megone, when Mendelssohn's "Italian" Symphony was performed. Vocalists, Miss Liza Lehmann and Mr. Niemann. Accompanist, Mr. Fountain Meen.

THE Royal Amateur Orchestral Society, under the direction of Mr. George Mount, assisted at a concert given by kind permission of the Duke of Westminster, at Grosvenor House, on Saturday, the 21st ult. As a matter of course, there was a large audience, and the charity concerned, the "South London District Nursing Association," was largely benefited by the proceeds of the entertainment. On the afternoon of last Saturday, the band and chorus of the "Popular Musical Union," under the direction of their conductor, Mr. W. Henry Thomas, were announced to appear at the Duke of Westminster's residence.

MASTER OTTO HEGNER gave a recital at the Princes' Hall, on Saturday afternoon, the 21st ult., when he performed pieces by Chopin, Mendelssohn, and Liszt. He was assisted on this occasion by Mr. Ludwig (violin) and Mr. Whitehouse (violinello).

MADAME FRICKENHAUS announced a pianoforte recital for Saturday, the 28th ult., at the Princes' Hall.

THE Tufnell Park Choral Society gave a performance of Benedict's oratorio, *St. Peter*, on the 24th ult. Vocalists, Miss Bayley, Miss Janson, Mr. Kent Sutton, and Mr. Bridson. Assisted by Mr. F. Lewis Thomas at the pianoforte, a small stringed orchestra, composed of first-class performers, played the accompaniments in an effective manner. Conductor, Mr. W. Henry Thomas.

MR. CASSIDY'S evening concert was held at the Stanley Hall, on Wednesday, the 11th ult. Vocalists, Madlle. Vagnolini, Miss Dimsdale, Madame Osborne Williams, Madame Annie Williams, Mr. Iver McKay, Mr. Gillingham, Mr. Cassidy, and Mr. Franklin Clive. Instrumentalists, Miss Elsie Evans, Mr. Miles, Mr. H. Klein, Mr. Dean, and Mr. C. J. Lacock.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

THE EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE". N° 65.

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Soprano. (closed lips.) *ppp* H'm h'm

Alto. (closed lips.) *ppp* H'm

Tenor. *mf* The south - ern wind from o'er the sea, so

Bass. (closed lips.) *ppp* H'm h'm

Piano accomp. *ppp* for practice only

soft - ly sigh'd thro' the harp's old strings, and sang a song of the bye-gone age, of

* Asterisk shows breath-mark



W. 1301.

cres. *f*

So gent_ly swell'd those tones so rare, so

cres. *f*

So gent_ly swell'd those tones so rare, so

fair... Castile and her Moorish kings, So gent_ly swell'd those tones so rare, so

f

h'm... gent - - - ly swell'd those..

molto cres. *mf* *dim.*

gent_ly swell'd those tones so rare, then fa_ded a-way in the

molto cres. *mf* *dim.*

gent_ly swell'd those tones so rare, then fa_ded a-way in the

molto cres. *mf* *dim.*

gent_ly swell'd those tones so rare, then fa_ded a-way in the

tone so rare... then fa - ded a -

sempre dim. *ppp*

slumb'ring air, then fa - ded a-way * in the slumb'ring air.

sempre dim. *ppp*

slumb'ring air, then fa - ded a-way * in the slumb'ring air.

sempre dim. *ppp*

slumb'ring air, then fa - ded a-way in the slumb'ring air.

- way in the slumb' - - - ring air.

ppp *h'm* *mf* *h'm*

An old, old sto - ry the wind did tell and whis - per'd low of a

ppp *h'm* *h'm*

h'm *cres.* *h'm*

bye - gone love But Love is a thing that ne'er grows old, no

h'm *h'm*

p *cres.* *h'm*

So gent - ly swell'd those

mat - ter whi ther the wind doth rove So gent - ly swell'd those

p *cres.* *h'm*

So gent - ly swell'd those

h'm *gent - ly*

f *sempre cres.* *ff* *mf*

tones so rare so gent-ly swell'd those tones so rare then

tones so rare so *f* *sempre cres.* *ff* *mf*

tones so rare gent-ly swell'd those tones so rare *mf* then

swell'd those tones so rare *cres.* *ff* *mf*

so rare then

dim. *p* *sempre dim.* *pp*

fa - ded a - way in the slumb'- ring air then fa - ded a - way in the

fa - ded a - way in the slumb'- ring air then fa - ded a - way in the

dim. *p* *sempre dim.* *pp*

fa - ded a - way in the slumb'- ring air then fa - ded a - way in the

dim. *p* *sempre dim.* *pp*

fa - ded a - way in the slumb'- ring

mf *ppp* *h'm*

slumb'- ring air And the song of love shall

slumb'- ring air *ppp* *h'm*

slumb'- ring air *ppp* *h'm*

air *ppp* *h'm*

ne - ver die so long as the wind blows o'er the earth and

h'm. h'm.

h'm. h'm.

h'm. h'm.

e'en the strings of the heav'n - ly harps shall give to its strains a

h'm. h'm.

h'm. h'm.

h'm. h'm.

new world birth, So gent - ly swell'd those tones so rare so

So gent - ly swell'd those tones so rare so

So gent - ly swell'd those tones so rare so

So gent - ly swell'd those

sempre cres. *ff* ** mf* *dim.* *p*

gent-ly swell'd those tones so rare then fa-ded a-way on the

gent-ly swell'd those tones so rare then fa-ded a-way on the

sempre cres. *cres.* *ff* ** mf* *dim.* *p*

gent-ly swell'd those tones so rare then fa-ded a-way on the

tones so rare then... fa - - ded a -

** pp* *sempre dim.* ***

slumb'-ring air then fa-ded a-way on the slumb'ring air

slumb'-ring air then fa-ded a-way on the slumb'ring air . .

slumb'-ring air then fa-ded a-way on the slumb'ring air . .

way on the slumb' - - - ring air

pp *(closed lips.)* ** (closed lips.)* *pppp* *sempre dim.*

Then fa-ded a-way h'm

ppp *(closed lips.)* *** *pppp* *(closed lips.)*

h'm on the slumb'-ring air h'm

ppp *(closed lips.)* *ppp* *(closed lips.)* *ppp* *(closed lips.)*

h'm h'm h'm